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## THE NEW PRINT ROOM

Among the many changes and alterations that have taken place in the several galleries of the Institute during the past three years, none is more significant than the establishment of the new Print Room adjacent to the Library, in which the important collection of etchings and engravings presented by Mrs. Harriet J. Scripps, together with the other important prints owned by the Institute, will be housed and exhibited.

Until now limited space has prevented this collection from being adequately shown, but the new gallery has been designed to show at all times a selected portion of the collection under very favorable circumstances. The prints have been remounted, and a number suitably framed will hang on the walls, while the rest of the collection will be filed away in cabinets prepared for them so that they will be easily accessible to the print student under the guidance of the Librarian.

The new gallery will make the resources of the Print Department more available to the student, while the changing exhibitions will make our own collection more widely known, and deepen interest in the subject of prints.

The exhibition now hanging presents the work of the supreme masters, Durer and Rembrandt, with a few engravings by Hendrik Goltzius. On the left wall of the

Print Gallery we have Durer's series of wood cuts illustrating the mysterious prophecies of the Apocalypse. These wood cuts, which brought early fame to Durer, have a deep artistic significance, for it was Durer who made wood engraving an art. He understood both the limitations and the possibilities of this art, and he laid down the principles which were to assure its greatness.

He increased the size of the cuts and introduced in his wood drawings the contrast of light and shade by his use of cross hatching. He made, too, a great contribution to the intellectual life of his century, for his wood cuts, which were printed cheaply and quickly, brought the new learning within the reach of all, and we have recorded in his work the mental and spiritual unrest of the Renaissance. Here are also shown a few engravings by Durer in whom line engraving reached its zenith.

On the right wall of the Print Gallery we have the work of Rembrandt, the greatest of all etchers. There were no established conventions in etchings for this master to follow, he had no inspiration from foreign travel, and yet in the range of his genius he stands alone.

He interpreted only the life about him. He portrayed the quiet country, the lonely people of Amsterdam, and the great scenes from Scripture in the surroundings of his own day,

and all with a mastery of his mediums, and a power that went to the heart of things.

Goltzius, a Dutch engraver of the XVI century, is the third master represented. Goltzius had complete command of technical expression, but his work is full of mannerisms. He imitated to a large degree the

work of other masters, and we see in the prints hanging the direct influence of Durer and Lucas van Leyden.

Goltzius, however, was among the first to realize the power of the graver to express tone, and despite his mannered style he made a real contribution to the art of engraving.

I. W.

## ORIENTAL ROOMS REOPENED

Two oriental rooms on the second floor of the Detroit Institute of Arts have recently been reopened to the public—a Near East and Chinese Room, and a Japanese Room.

The Frederick Stearns Collection of Oriental Objects of Art forms the nucleus of the exhibitions in these rooms, and includes such interesting material as metalwork, porcelains, jade, lacquer, carvings, costumes and embroideries of Persia, China and Japan.

Mr. Stearns' collection of precious and semi-precious stones from all parts of the world is also exhibited in these rooms.

In addition to these collections, the Near East Room contains a group of Persian objects which were

purchased from the Official Persian Exhibition of the Panama Pacific Exposition by Major D. M. Ferry, Jr., and presented by him to the Museum. These objects illustrate various phases of antique Persian handicraft — designing, weaving, pottery-making, and miniature painting.

The chief object of interest in the Near East exhibitions is a Persian tile wall fountain loaned by Mrs. Sherman L. Depew, which is discussed at more length in another page of this Bulletin.

A number of Oriental rugs, loaned to the Institute by Mr. Ralph H. Booth and Mrs. Gustavus D. Pope, form a rich background for the rest of the material.





"THE FOUR HORSEMEN OF THE APOCALYPSE," BY ALBRECHT DÜRER. ONE OF A SERIES OF RARE WOODCUTS IN THE JAMES E. SCRIPPS COLLECTION, PRESENTED BY MRS. HARRIET J. SCRIPPS.